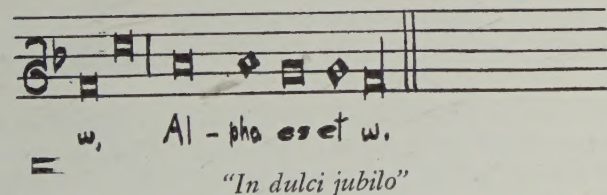
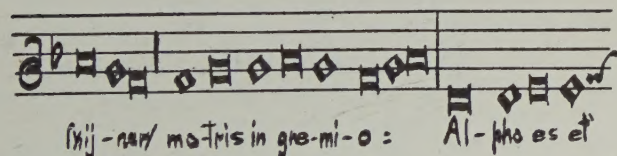
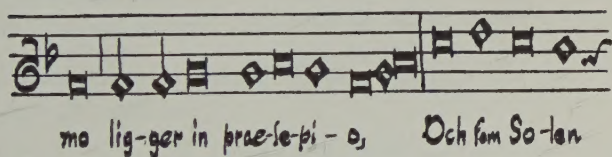
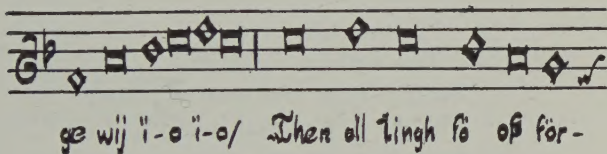
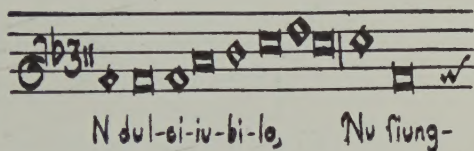


# The Hymn

CHRISTMAS 1951





## Look! The Star Is Shining

Look! Oh look!  
The star is shining,  
Eastern star to wisemen told!  
We, the faithful shepherds seeing  
God, the Father's plan unfold.  
Let us follow,  
Let us follow  
To the town of Bethlehem.

Hear! Oh hear  
The anthem ringing,  
Song of hope and song of peace;  
Joy to every mortal bringing,  
Song that can not, will not cease!  
Let us sing it,  
Let us sing it  
On our way to Bethlehem.

Haste! Oh haste,  
That we may find Him  
At the manger where He lies,  
There to kneel and bow before Him,  
Holy Child come from the skies;  
Christ, the Saviour;  
Christ, the Saviour,  
Born tonight at Bethlehem.

—James W. Kemmerer

*Note:* This may be sung to the hymn tune REGENT SQUARE or to the 13th century Polish carol, found on Page 33 of *Fifty Christmas Carols of all Nations*, edited by Eduardo Marzo, published by Willis Music Company.



# The Hymn

Published by The Hymn Society of America

Volume 2

Christmas 1951

Number 4

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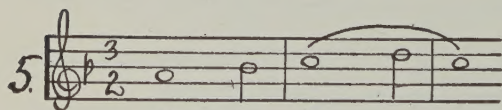
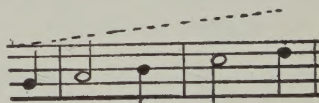
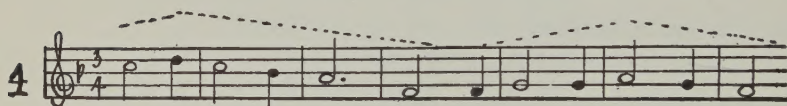
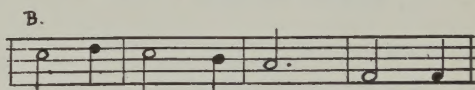
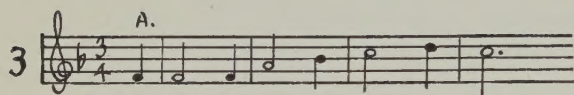
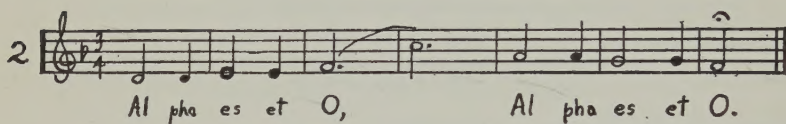
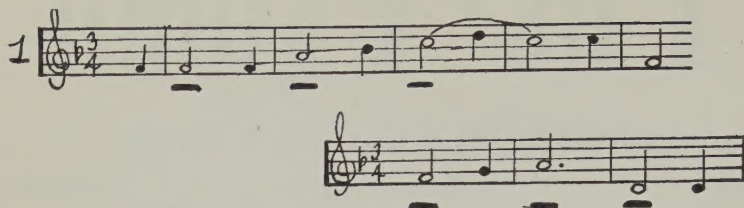
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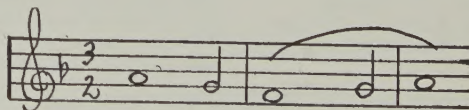
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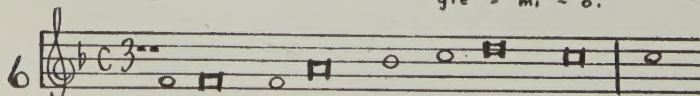
## THE HYMN



ju - bi - lo,  
und seid froh!



- se - pi - o,  
gre - mi - o.



In dul - ci ju - bi - lo —————, nun

EXAMPLES REFERRED TO IN PART II OF MR. RICHARDS' ARTICLE.

# "In Dulci Jubilo"

G. WILLIAM RICHARDS

## I. Text

IN DULCI JUBILO is a true folksong, a fact attested by the many different versions in which it appears. In none of the early sources is there any indication as to who wrote the words or the music. Two of the scholars who have done extensive research on the subject accept the claim of Melchior Diepenbrock, who describes how an angel spoke the words to the mystic, Heinrich Suso, a Dominican monk of the early fourteenth century.

*In dulci jubilo*, a macaronic poem, is unlike most carols because of its mixture of Latin and vernacular language. Hoffman von Fallersleben claims it to be the oldest example of a sacred "mixed" song. Dr. Julius Sahr explains the origin of this macaronic folksong as a product of the Wandering Scholars or Poets of the Middle Ages. He points out that Latin words and phrases were deeply embedded in the thought and speech of everyday people who employed the German vernacular, and that the combination of Latin with the mother tongue was familiar to them.

The oldest known form of German words, in four stanzas, is quoted by Wackernagel from Codex No. 1305, in the University Library at Leipzig, a manuscript of the late fourteenth or early fifteenth century. In citing the following and all other versions, the number of stanzas will be mentioned but for the sake of brevity, the first only will be quoted.

1. In dulci jubilo  
singet und sit vro.  
Aller unser wonne  
layt in presepio,  
Sy leuchtet vor dy sonne  
matris in gremio  
qui alpha est et O.  
qui alpha est et O.

This version is also contained in the earliest known Lutheran hymnal, Klug's *Gesangbuch*, printed in Wittenberg in 1535. However, it contains three instead of four stanzas. Two years later, Michael Vehe's *Gesangbuchlin*, the oldest Catholic song book, appeared in Leipzig. Georg Witzel (Vuicelium) published a Catholic hymnal, *Psalmes Ecclesiasticus*, in 1550, containing the same three stanzas that were found in Vehe's *Gesangbuchlin*. Since there is some development in spelling

or difference in dialects, the Vehe and the Witzel versions are quoted here for comparison.

1. In dulci jubilo  
Nu singet und seyt fro!  
unser hertzens wonne  
leyt in presepio  
Und leuchtet als die sonne  
matris in gremio.  
Alpha es et O.

1. In dulci jubilo  
singet und seid fro!  
Unsers hertzen wonne  
ligt in praesepio,  
Leuchtend als die Sonne  
matris in gremio.  
Alpha es et O.

Another Catholic hymnal, the *Leisentrit Gesangbuch* of 1567, contained the same three stanzas but the hymnals of Tegernseer, 1574; München, 1586; Haym von Themar, 1590; and Cöln, 1599, had an additional one.

Still another European version comes from a remarkable book published by Theodoric Petri of Nyland in 1582, entitled *Piae Cantiones, a Collection of Church and School Song, chiefly Ancient Swedish*. (See cover for reproduction of the first stanza.)

The earliest known translation of the carol into English appeared in 1540, and again in 1567, in John Wedderburn's *Gude and Godlie Ballatis*, with three stanzas.

1. In dulci jubilo, now let us sing with mirth and jo,  
Our hartis consolation lyis in praesepio  
And schynis as the Sone, Matris in gremio.  
Alpha es et O, Alpha es et O.

The final version of the text to be quoted is edited by Norwood Hinkle and is set to the same musical arrangement by Pearsall, mentioned below. Here it is no longer a macaronic poem for the Latin phrases have been freely translated.

1. Now let us all rejoice  
With loud and happy voice!  
Our heart's joy reclineth  
In lowly manger blest,  
And like a bright star shineth  
Upon his mother's breast.  
Christ is born today!  
Christ is born today!

The well-known English carol, "Good Christian Men, Rejoice," is a free adaptation by John Mason Neale of *In dulci jubilo*. He discovered it in *Piae Cantiones* in 1853. But Neale's carol is so far removed from the original that it need not be quoted. This carol, with the tune substantially the same as it appeared in *Piae Cantiones*, is found in innumerable hymnals and carol books throughout the Christian world.

(Continued on page 15)



# Christmas Wish



*Words*

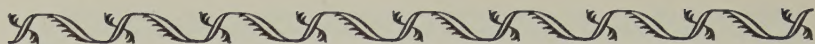
Jean Kenyon Mackenzie

*Music*

John Nicholas Burnham

THE HYMN SOCIETY OF AMERICA

Copyright, 1951



CHRISTMAS WISH  
JEAN KENYON MACKENZIE

O, I would celebrate my Lord  
With every gift my means afford,

And I would wreath His Name around  
With every joy I ever found,

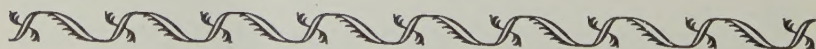
• And I would light a candled tree  
For every one on earth to see,

And I would stand all night to bake  
For every hungry soul a cake,

And I would send a star to greet  
My brother soul in every street,

And I would sing my love among  
The carolers in every tongue,

And I would wish at last to be  
On Christmas day as poor as He.

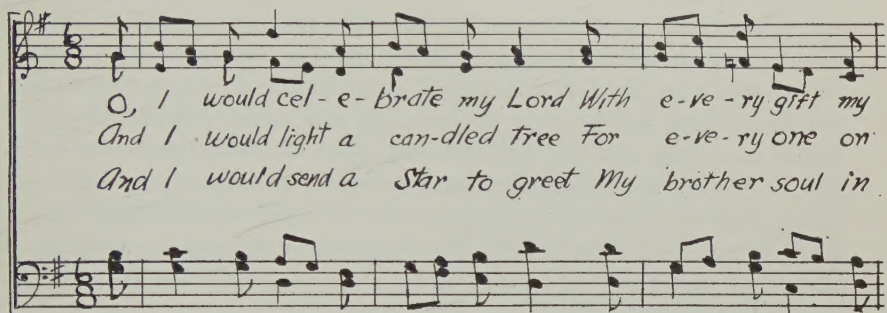




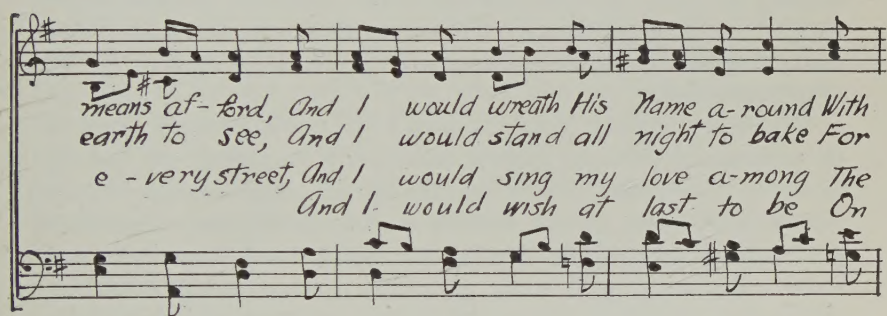
# Christmas Wish

Jean Kenyon Mackenzie

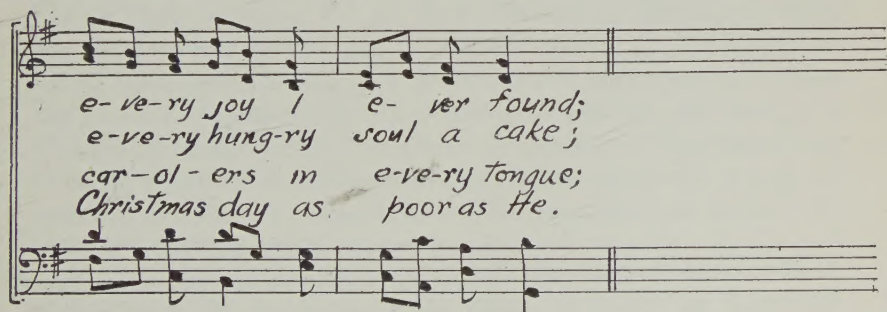
John N. Burnham



O, I would cel-e-brate my Lord With e-ve-ry gift my  
And I would light a can-dled tree For e-ve-ry one on  
And I would send a Star to greet My brother soul in



means af-ford, And I would wreath His Name a-round With  
earth to see, And I would stand all night to bake For  
e-very street, And I would sing my love a-mong The  
And I would wish at last to be On



e-ve-ry joy I e-ier found;  
e-ve-ry hung-ry soul a cake;  
car-ol-ers in e-ve-ry tongue;  
Christmas day as poor as He.

# Jean Kenyon Mackenzie

1874-1936

**J**EAN KENYON MACKENZIE, a daughter of the manse, eldest child of Rev. Robert Mackenzie, D.D., was born in Elgin, Illinois, and died in New York. Close to her Scottish father all his life, she drew from him the inspired determination to become a missionary; not to any sophisticated nation with highly developed and long established religious beliefs, but to a primitive people, the African Bulu tribe of Kamerun. From 1904 to 1914, she dedicated herself to them, body, soul, and spirit, until ill health forced her to retire from active service. Africa, however, was her spiritual country. To her "Black Sheep" her thoughts constantly took flight. Their necessities pressed ever on her heart. For them she wrote and spoke and taught here in America, never sparing herself.

She was richly gifted with a mind cultivated and disciplined, delighting in beauty in all its manifestations, observant, intuitive, keenly sensitive, with an exquisite sense of humor that never failed her. These qualities appear in all she wrote, whether prose or poetry and in every word she uttered.

No missionary ever looked or spoke like this missionary. She held her audiences spellbound. Simply and quietly, with blue eyes flashing, and clear voice ringing like a bell, she opened magic casements on an African life till then unknown. Here were no commonplace accounts of the hardships of living in West Africa. She led her listeners through forest trails, stopping to gossip gaily with women and girls on their way to the coast, burdens of native product on their heads. She brought them to the sluggish river that flowed past the clearing and here they heard her playfully barter with a little lad, fish hooks for fish. With her they entered the great native Church of Elat with its vast congregation eagerly drinking in the Word of God. They heard her exchange words of wisdom with her black brothers in the chief's palaver house. They saw her helping the doctor in an epidemic, teaching school, talking and listening to the women whose love and confidence she never failed to win, because her heart listened to theirs. And in the end her audience would catch a glimpse of her relaxed at nightfall, by her little grass fire, stirring the supper pot when the day's work was done, and then gazing enraptured on the silver and jet clearing under a full moon riding high. And then the spell was broken as in imagination they said Good-night, leaving her to dreams of Africa that must always have merged in dreams of home.

—Agnes Hutton Brown

# Christmas Hymns and Christian Singing

WALTON W. RANKIN

**A**ROUND CHRISTMAS TIME, the old familiar songs, hymns and carols celebrating the Nativity of Christ are heard not only in churches, but from every street corner. Christmas is one Christian holiday in which the public is drawn in, whether willingly or no. In fact, the impact of Christmas in the form that it is now celebrated is appalling. One is drenched by the Christmas music he hears from the radio or from television programs featuring Christmas music in dance or tableaux vivants. In downtown office buildings and in the streets themselves we listen to Christmas songs broadcast over loud speakers. At home, where two or three are gathered around a piano, one hears "Nowell" and "Deck the halls," etc., until he is sick of them. From outside come the voices of the early adolescent carolers murdering beloved tunes which one wishes might be kept in reverend and hallowed associations.

At Christmas, the music of the church identified with this event comes out from behind the church's walls into the marketplace. This exposure of Christian themes to the public calls to mind the synagogue ceremony of taking the scroll of the Law out of its cabinet and exhibiting it to the people, or in the display of the Host to the people at a Roman Catholic Mass. From the bad handling of the music we may be awakened to consider the whole question of how music is treated in our churches, and look about to see if there might be ways of improving the treatment.

One way by which Christian singing may be improved is by Christian people knowing what they are singing. Here is a case where knowledge is indeed virtue. As far as Christmas music is concerned, there is abundant confusion as to what is a carol and what is a hymn. Hymns and carols are sung indiscriminately, and hymns are often loosely referred to as carols. "O come, all ye faithful," "O little town of Bethlehem," and "We three kings" are all Christmas hymns. They were written as hymns (the origin of "Adeste Fideles" is lost in obscurity, but it certainly was never intended as a carol) and should not be confused with carols.

Let us distinguish between a carol and a hymn. A simple definition of a carol is that it is a song of joy, often associated with the dance. Martin Luther probably had the carol in mind, when in the preface to a musical work published in 1538, he speaks of the "wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, marvelously



gracing the simple part, like a square dance in heaven with friendly bows, embracing, and hearty swinging of the partners."

The special difference between hymns and carols may be determined from the following definition of a hymn by St. Augustine of Hippo:

Do you know what a hymn is? It is *singing* with the praise of God. If you praise God and do not sing, you utter no hymn. If you sing, and praise not God, you utter no hymn. If you praise anything which does not pertain to the praise of God, though in singing you praise, you utter no hymn.

The carol belongs under the third part of the above definition. From the earliest Latin and Greek hymns to the present there have been deflections in the lyric from a direct address to God, to references to His works and miracles. These all come under the nature of sacred carols. By the same token, many compositions we call hymns are not, strictly speaking, hymns at all (according to St. Augustine's definition). Therefore it is obvious that from the very beginning the church has used numberless songs which, whether listed as Psalms, hymns, spiritual songs, odes, canticles, or simply as songs, had many of the qualities of a carol.

Probably most modern church musicians would prefer to distinguish a hymn from a carol on the basis of the nature of the music. For them the usual hymn tune is somewhat stately, with a slower tempo than that of the carol, which is usually lively and joyful. This definition, of course, does not hold in every single case, but would seem generally to be true.

The true revival of carols and caroling came in the early part of the nineteenth century with the sale of Christmas carol broadsheets and chapbooks. There can be no doubt that, as a response of the people to the Christmas story, the Christian carol has a perennial value. The world would be greatly impoverished if it were deprived of these carols which bring joy and a lift to the hearts of men everywhere who are touched by the gracious mystery of God entering the world to share men's sorrow and suffering and to redeem them from sin.

Cicero, in his treatise *De Oratore*, concludes, after listing many other qualifications, that the prime requisite for the good orator is that he is a good man. If this be true for the orator, it is doubly true for the good hymn writer. In this connection it is rather amusing to recall a remark of the late Dr. James Moffatt, church historian and Bible translator, that theologians are not apt to be good hymn writers. Shakespeare, in his plays, introduces songs in order to lift the play into the mood of music. He achieves as it were a mystic transformation in which we are carried out of this world into the world of fancy and

romance. So the hymn writer must have the power to lift us out of the humdrum routine of daily existence into a sphere where our mood is exalted and our spirit filled with joy, comfort, and peace.

Phillips Brooks does just this for us in his "O Little Town" and "The Sky can still remember," Christmas hymns which are at the same time strong and sweet. Christina Rossetti's hymn, "Love came down at Christmas" has a rapturous adoring breath which has the same overpowering effect on us as a painting by Fra Angelico. Charles Wesley's "Hark, the herald angels sing" and James Montgomery's "Angels from the realms of glory" are Christmas hymns at their best.

We are apt to take our hymns more seriously if we regard them as on a level with creeds, theological arguments, and prayers as evidences of what men believe about God. The larger evidence of what men believe is found in what they sing. If, for example, you are seeking the true picture of religion in England during the eighteenth century, you will not find it alone in the writings of Bishop Butler, or Dr. Paley, or any other theologians. Often, indeed, too great a preoccupation with theological dogma will take away Christ's reality for human experience. The corrective of this is found in singing. And it is safe to say that for every individual who has read *The Analogy of Religion, Natural and Revealed*, there are thousands who have sung "Jesus, Lover of my soul," and believed in the Jesus there set forth.

Perhaps we shall achieve better singing in the church if and when we attain to a new vision of the importance of music itself. While, in our philosophy of religion, we must continue to maintain that religion be supreme in the spiritual house, the place of music in that house is not to be minimized. Earlier we alluded to music's ability to lift us to a kind of mood in which we can experience communion with the divine, a mood of quiet in the soul, in which joy and peace prevade our whole being.

Browning, in the line

"The rest may reason and welcome, 'tis we musicians know."

indicates the capacity of the true musician for deep, mystical, intuitive knowledge. Schopenhauer, in a similar vein, declares that the musician "reveals the innermost essential being of the world, and expresses the highest wisdom in language which his reason does not understand;" also, "We might call the world 'embodied music,' music differing from all other arts in this, that it is not an image of phenomena, but represents the thing in itself which lies behind all appearances."

This is not meant to be a sermon on the theme, Appearance and Reality, but if we are ever to teach our people how to distinguish reality from appearance, we must capture for them something of the quality of the musician or poet. Perhaps, the road here lies in the direc-



tion of a recovery of childlikeness, at least the kind referred to by Jesus when he said, "Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven." "Beethoven," asserts Arthur Symons, "is the most childlike of musicians," and the foundation of Beethoven's art is "the unconscious innocence of the child and the instructed innocence of the saint." Continuing, Symons observes, "The musician joins hands with the child and the saint, if, as we may believe, the child still remembers something of

'that imperial palace whence he came,'

and the saint lives always in such a house not made with hands." \* So Schiller, in his Essay, "Über Naive und Sentimentalische Dichtung," 1796, avers that "The poet either *is* nature or he *seeks* her. One makes a naive, the other a sentimental one." (i.e. poet) Genius, for Schiller, consists in naivete, and only as a genius is naive can he exist. Homer among the ancients and Shakespeare among moderns are considered by Schiller to be naive poets, because they apprehended nature immediately. And if we may speak of Beethoven once again, we can agree that a certain naivete can be distinguished at almost every moment in his music; also, as some have said, his music is "nature heard through a temperament."

We have said that religion must be mistress in the spiritual house. We believe that the place of music relative to religion is an ancillary one. Nevertheless, music is indispensable to religion.

A great task awaits the churches in the developing of music which will add to rather than detract from religion. And when we mention churches we are concerned with the leaders of churches, primarily the pastors. It is the pastor of the local parish who is the key figure in the picture. It is he who in most cases can raise or lower the quality of music sung in his church. In the first place, he chooses the hymns, frequently without consulting his organist, and his familiarity with hymns may be so sparse that rarely, over a year's time, does his congregation sing more than a quarter of the hymns in the hymnal.

At Christmas time we shall once again sing the familiar hymns and carols, and our people will join enthusiastically in them. But, after the season is past, what of the congregational singing? Will it lapse back into the same old rut of familiar and occasionally trite hymns week after week? Out of our Christmas experience it is to be hoped that there may come inspiration to do everything in our power to raise the standard of hymn singing generally, and to assure that we praise God fittingly.

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\* *Studies in Seven Arts*, New York, 1925.



“IN DULCI JUBILO” (Continued from page 6)

II. Tune

The most definite statement as to the origin of the tune appears in *The Oxford Book of Carols*, where the fourteenth century melody with words, is cited from a manuscript of the Leipzig University Library, of the early fifteenth century.

This melody is in the Ionian mode and is usually written in F major. According to G. R. Woodward, it was probably in the Mixolydian mode, although now treated as Ionian. It is diatonic and proceeds chiefly conjunctly, occasionally disjunctly. All skips of a third or more come on strong beats. The accented notes in several groups of measures outline two triads, the tonic and the submediant.

The range is one octave, d'—d'', an ideal range for a carol or hymn. The contour of the melody consists of fairly rapid ascending and descending smooth lines. The climax, if any, is the skip upward of a perfect fifth in the next to last phrase: both notes are relatively long. (No. 1, *Master Choruses*, Boston)

This melody is made up of short arches. The first half of the B section or period is the reverse of A. (No. 2, *Geschichte des deu. Kir.*, Hanover)

There is a repetition of A and B respectively, and there is contrast in the melodic arches. (No. 3, *Master Choruses*, Boston)

The melody is idiomatic to the voice; it is conservative rather than exploitive. The word accents are set to the accents in the music. A possible rhythmic peculiarity of declamation is the insertion of one line of trochaic meter into otherwise consistently iambic verse. Syllabic, melismatic and reciting styles are represented. These particular rhythmic modes, the strict meter and measure, the well-defined tonality and triadic intervals, the moderate range, and the strophic setting contribute to the folksong character of this melody, which is predominantly rhythmic. Four of the five short melismas proceed according to the accents of the regular poetic meter. (No. 4, *Master Choruses*, Boston)

This melody is in triple meter. Of the several early versions examined, only one, a four-part choral setting by Michael Praetorius, has the rhythm altered so that it does not coincide with the metric accent of the bar lines. (No. 5, *Geschichte des deu. Kir.*, Hanover)

Five of the eight cadences begin on up-beats. All cadences are masculine. The eight phrases are rhythmically grouped into four periods. Each phrase has four measures except the last, which in some versions has only three. There are numerous rhythmic sequences; repeated notes are a rather prominent feature of the melody. (No. 6, *Musae Sioniae*, VI, xxxiii)

There are no modulations in a reasonably conceived harmonization of this melody. The Pearsall harmonization is conservative, employing I, II, IV, V, VI and inversions of the same with occasional dominant and supertonic sevenths. Many harmonizations are, of course, possible. That of Bach is, to be sure, rapid and elaborate. The harmonic rhythm of the Pearsall setting is fairly rapid, possibly because of the repeated notes on the melody.

The dynamics and tempo are dictated by the rise and fall of the melodic line and the joyful tenor of the words, as well as the style in which the melody is set. The form of the carol is A A B B C. The A phrase is half as long as the B and C phrases.

The tune as it appears in *Piae Cantiones* is substantially the same as it is in Vehe's *Gesangbuchlin*, *The Oxford Book of Carols*, where settings by Bach and Bartholomew Gesius are found, and in the Pearsall setting published by Novello and Ditson. It has been set by Bach for organ and for voices, and by Michael and Hieronymus Praetorius, Buxtehude, Schein, Scheidt, Walther, Rhau and many others.

#### AMONG OUR CONTRIBUTORS

We take pleasure in presenting to our readers, Jean Kenyon Mackenzie's "Christmas Wish," with an appreciation by her friend, Mrs. Caroll N. Brown. Miss Mackenzie was the author of several books, among them, *Black Sheep*, an account of the Kamerun Missions (1916), and the novel, *The Trader's Wife*, (1930). Her formal poetry was published under the title, *Venture*, (1925). "Christmas Wish" appeared, December, 1932, in *Women in Missions*, and is here reprinted by permission of the editors. . . . JOHN NICHOLAS BURNHAM (1871-1949?), was born in Boston, was a resident of New York and an active member of The Hymn Society of America. He lost his sight when only four months old and was orphaned at an early age. In 1881 he was sent to Perkins Institute for the Blind, in Boston, where he spent nine years in the general educational course for the blind, specializing in music. In 1891 he graduated, and the following year came to New York City, where, after a bitter struggle against poverty and his handicap of blindness, he established himself in the musical profession as a teacher, composer, and organist of The Lutheran Church of the Epiphany. Mr. Burnham won The Hymn Society's prize, 1923, for the best tune to the Harvard Prize Hymn, "Our Christ," by Harry Webb Farrington. With the tune, VERITAS, this hymn has been in constant use since its appearance. . . . G. WILLIAM RICHARDS, A.A.G.O. is the organist in New York City's Mormon Church, and has done considerable research into the antiquity of hymns and tunes, with particular emphasis on "In dulci jubilo." . . . REV. WALTON W. RANKIN is publicity manager in the Office of the General Assembly of the Presbyterian Church in the U. S. A. He is also editor of the weekly Presbyterian Ministers' magazine, *Monday Morning*.